



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

lacqua, stands nearby. It has some touch of Florentine beauty that makes one think of Donatello.

Then there is Robert Hale who was at Messina and made a picture of the American village there, which Mr. Griscom has lately given to Queen Elena. Another painter who went as a volunteer helper to Messina after the earthquake on the American relief ship *Bayern* is Mr. Wilfred Thompson, who has a studio in the Via degli Artisti, the street of the artists, where we always wanted to live and could never find house or studio.

Since I left, Frederic Crowninshield

has come back to Rome, where he fills the office of Director of the American Academy. During all the busy years in New York, Rome, the old witch, kept her hold on him, and now he has gone back to her, and the friends of the Academy are very pleased and proud to have him there.

To all these and many other American artists who live in Rome and have found their best inspiration in the ancient city of the seven hills, our American Art Commissioner, Mr. Harrison Morris, will be a welcome visitor, and, I venture to prophesy, an efficient friend.

YOUNG AMERICA AT THE METROPOLITAN

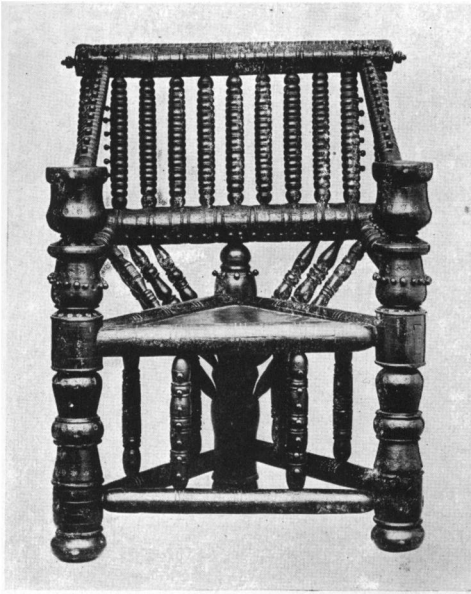
BY ELISABETH LUTHER CARY

THE American Rooms at the Metropolitan Museum of Art conspicuously lack the gayety, technical achievement, and loveliness of color that we find in the Eighteenth Century French Rooms. Corresponding in time so far as the greater part of the exhibits are concerned (they cover the period between the early years of the seventeenth and the beginning of the nineteenth century), they represent no such consistent decorative ideal as developed in France under the three Louis's, but are drawn from sources having their origins in more than one country and in many styles. English influence, to be sure, preponderated, but England herself took numerous ideas from the countries with which she had affiliations and built up her style on an eclectic basis.

The earliest period represented, between 1620 and 1658, is marked by much more coherence and simplicity than the later periods, and the reason given in the admirable catalogue to the Hudson-Fulton Exhibition is that "of the

twenty thousand English emigrants who came across the seas between 1630 and 1640, the largest number were of the yeoman class, who, like their fathers before them, were untouched by the new customs and manners born of the habit of foreign travel which prevailed among the upper classes under Elizabeth and James I. Peculiarly simple as were the manners of all the middle class in England, especially so, of course, were those of the number who elected to live the simple life of the Puritans."

Thus we see in this first room only such pieces of furniture as were necessities of simple living, of solid materials and convenient shape. The stout English oak was the material employed, but the pieces commonly showed an appreciation on the part of the makers of sturdy beauty in design, and frequently were carved with some bold suitable ornament easy for the ordinary workman to grapple with in the day when art and craft were not so pitifully dislocated and separated as now. A typical chest of



TURNED CHAIR

1575-1600

this period is of English oak with a paneled front carved with leaf and flower forms, and with carved guilloches and cartouches on the rails, carved brackets and paneled ends. Frequently one finds bits of color, chiefly red and black, in the depressions of the carving, and in other pieces of furniture turned posts, and a simple notched ornamentation constantly appear.

The chest was the general utility article of furniture which the early settlers found indispensable, the least elaborate examples having the form of a long box, and the more developed styles showing the addition of drawers, feet, table sections, etc., until finally the high-boy in all its glory took the place of the old-fashioned chest and ushered in the reign of the modern bureau.

The only table shown that belongs to a very early period is a long narrow board supported on trestles which were put together with pins in true medieval fashion. The development of this form led to solid tables on legs and later more complicated conditions brought in the butterfly table with leaves that hang down or are supported when raised by swinging legs. There was also the

draw-top table with ends that pull out, and there is on exhibition a fine example of the "Thousand-Legged Table," made in American walnut, and with eight turned legs—one swinging out on each side.

Appropriately shown with the tables are the trencher, plates, bowl, and spoon—all of wood and belonging to the same period as the early "table board." The tableware that came a little later was chiefly stoneware and pottery, the pretty blue and white Staffordshire ware for which to-day we pay high prices and which then was sold for threepence or sixpence a piece; the tortoise-shell ware which reached its period of perfection about the middle of the eighteenth century, and which looks down with mottled face upon the more elaborate wares of later date.

Glass was promptly manufactured in the Colonies for the practical purpose of providing glass beads with which to carry on trade with the Indians as well as to provide windows, bottles, and so forth, for the use of the settlers. Pewter, also, was made into domestic utensils by individual families and as early as the middle of the eighteenth century the manufacture of the ware was flourishing.



OAK TABLE

ABOUT 1750



CARVED OAK CHEST

LAST QUARTER 17TH CENTURY

After the Revolution the trade with China brought the blue-and-white Canton into the houses of the well to do. The first white ware to be produced in the colonies in the seventeenth century was the "chiney ware" made at Burlington, New Jersey, by Daniel Cox.

Silverware can hardly have been plentiful in the first years, but in 1652 the first mint was set up and after that an abundant supply of household plate existed in the Colonial families. Mr. Halsey, in his introduction to the catalogue of the Boston exhibition of American silver held four years ago, tells us of the social and commercial importance of the silversmith in the community, and of the profit to be derived from his business.

From Mr. Buck's article in the same

catalogue, together with Mr. Halsey's, we derive our most complete and interesting description of the articles used in the pre-Revolutionary days, when we were profitable laborers for George III and a community whose present wealth was at least foreshadowed by conditions of trade.

Spoons were the earliest domestic utensil found in common use, among them the now obsolete marrow spoon in the form of a long narrow scoop with which to dig out the marrow from the bone. Forks were almost unknown, but "whistling" tankards and cans, punch bowls, and lemon strainers bore eloquent witness to the prevalent tipping of the age. In the number and varying size of teapots we read the index to an important and familiar chapter in our history.

In the middle of the seventeenth century we are told that tea sold at Boston for sixty shillings a pound and in 1771 it had dropped to three shillings. In a religious community communion cups and other articles for church use were of course early in use.

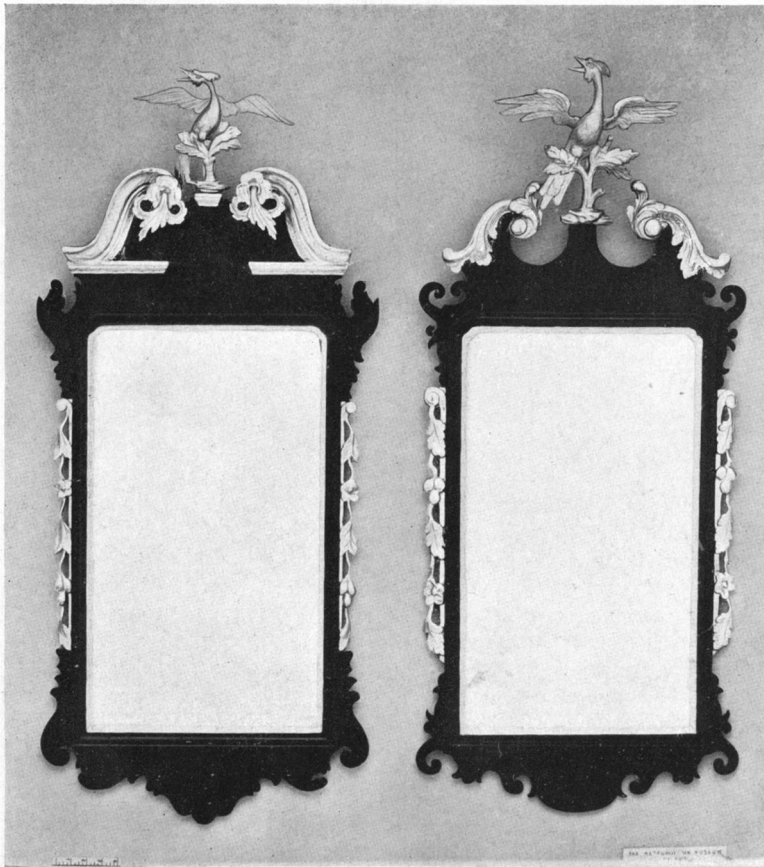
Keeping in mind the general condition of the Colonies before the agitations leading to the Revolution reached any ominous proportions, we see from the rooms at the Metropolitan that our ancestors must have lived not merely in comfort, but in no small degree of luxury. On the esthetic side their surroundings had much to commend them.

Their sobriety of taste and appreciation of fitness kept them from repeating the more florid forms of ornament popular in the mother country. The shapes of the early silver in particular were classic in line and beautiful in their unworried surfaces. The designs of the Chippendale furniture corresponded in lightness and grace to the use of lighter materials throughout the household furnishings and decorations. The dressing tables, especially, show by their elaboration that the day of simplicity was rapidly passing, and the old prints indicate that the barber and hair-dresser, the milliner and tailor were enjoying the prosperity



LACQUERED JAPANESE DRESSING TABLE

1ST QUARTER 18TH CENTURY



MAHOGANY AND GILT CONSTITUTION MIRRORS—1780-90

of the young country, and its departure from enforced ideals of plain living and high thinking.

We have only to read the invoice of goods ordered by Washington on the occasion of his marriage with Mrs. Martha Custis in 1759 to see that the Father of his Country was at that time indulging moderately his taste for good clothes and fashionable belongings. He orders a "Tester Bedstead," with "fashionable bleu or blue and white curtains to suit a room laid w yl Ireld paper," window curtains of the same, a coverlid to match the curtains and chair bottoms of the same, "in order to make the whole furniture of this room uniformly handsome and genteel." He orders a "fashionable Sett of Desert Glasses and Stands for Sweetmeats, Jellys, etc." Wilton car-

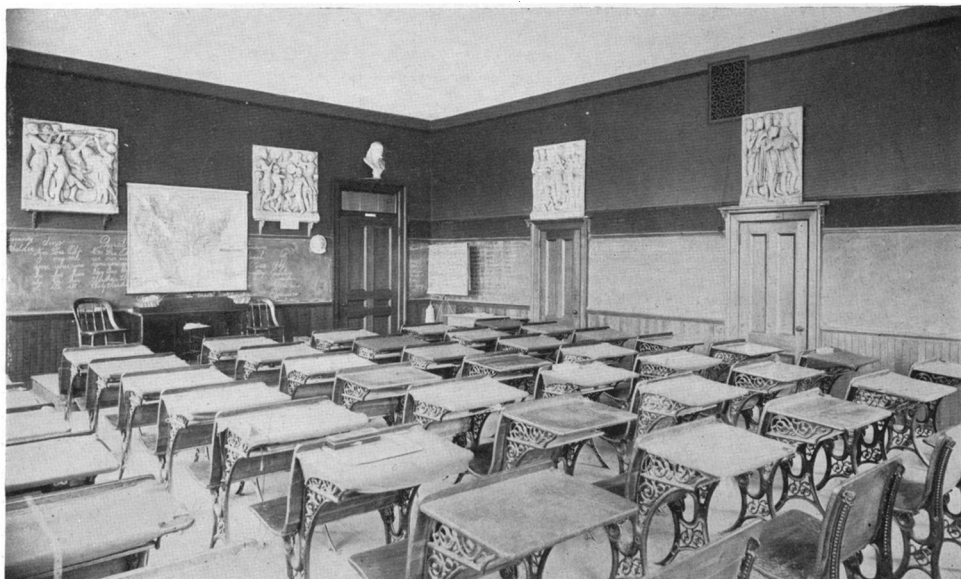
pets, "Fashionable China, Branches and Stands for Candles," and other fashionable household articles as well as a "Suit of Cloaths of the finest Cloth and fashionable colour," and "2 pair of fashionable mixd, or Marble Cold, Silk Hose" and "6 pr. of finest cotton Ditto," and "6 pr. of finest thread Ditto," and "6 pr. of midling Ditto to cost abt 5/" and "6 pr. of worsted Ditto of yl best Sorted." In a later letter follows a much more elaborate list including feminine articles of silk and satin and lace, kid gloves, a "fashionable Hat or Bonnet," and various articles of decoration such as small busts and "sundry small ornaments for chimney-piece."

Elsewhere he writes beseeching the attention of the consignors to the quality of the goods, complaining that "instead

of getting things good and fashionable in their several kinds, we often have things sent us that could only have been used by our forefathers in the days of yore."

During the second half of the eighteenth century the Sheraton, Hepplewhite and "Empire" influences gained ground and by the beginning of the nineteenth century the beautiful furniture made by Duncan Phyfe, the best of it following the Sheraton styles, was in vogue.

There is no more interesting way of studying the history of a country than through its arts, and lovers of American history will find this American section of the new wing at the Metropolitan rewarding in many ways, furnishing, as it does, links with the heroic events of beginnings as a nation. Seen in connection with the French section the most casual observer notes the difference between an art devised for and adopted by a sturdy people with their future yet to make, and that of a nation declining.



ITALIAN RENAISSANCE ROOM

PHILLIPS SCHOOL, SALEM

ART FOR THE SCHOOL ROOM

BY ROSS TURNER

SOME years ago the attention of a chance visitor to a large modern school in the city of Salem, Mass., was called to the fact that in this well-lighted building the ample wall surfaces of the recitation rooms and hallways were not used for any purposes connected with the education of the pu-

pils. These large spaces of merely bare walls, crude and glaring in the monotony of the lack of tone in them, seemed to have no purpose either as ornamental or useful portions of the building, or to lend themselves to any scheme to train the eye, or please the imagination.

A question arose and presented itself